

which arrive from time to time would eliminate the Bacchanale from their offerings, unless they are capable of entering into the spirit of it with the grace and dash and abandon that has characterized those who have done it best for us in the past. No one can do it as did Pavlova, and for that reason perhaps, it is best not to be too critical.

Paul Gordon and Ame Rica in a bicycle act quite different—and that is saying something—begin the proceeding and interspersed with their clever work on the wheels is some comedy more or less agreeable.

Harry Clark follows, and has the temerity to bill himself with the line "Individuality—That is His Specialty." Perhaps individuality is his specialty, but it is of a sort that does not appeal to anyone who knows what is to be expected of a single act of his kind. Mr. Clarke is a bore.

Dunbar's Old Time Darkies enlivened proceedings considerably, and especially with their caliope imitation, but of late there is such an influx of colored performers who apparently insist on spending more than their allotted time when they get on a vaudeville bill that most of them spoil what would otherwise be a good impression.

### PANTAGES

"That's My Horse" is the headliner at the house where Frank Newman's popularity and that of his shows is attracting large patronage day and night.

Billed as a song revue, that is just what it is. Max Bloom and his supporting cast have one of the most tuneful and humorous productions on the circuit. The girls are good looking and the costumes are fresh, so are most of the men, and in its entirety it is all that is claimed for it.

There is lots of fun in the Pantages offering from start to finish, and one of the big hits is George Morton styled "The Black Dot." His chatter is funny and his ukelele warblings are great.

Leonard, Anderson & Co. have a Shakespearean travesty called "When Caesar C's Her," and it is one long laugh, the little fellow with the wrist watch and similar appurtenances being the big scream of the piece.

Alice Hamilton, a comedienne in a character study, is clever.

Dan Maley and Mildred Woods with their "Feet Flirtology," are another pleasant attraction, and Van Cello is a barrel manipulator with a good act all his own.

The seventh installment of the Yellow Menace and Ed. J. Fitzpatrick in his famous imitation of Eugene Curvoisier, The First Violin, complete the bill.

It is not for naught that Mme. Nadina Legat,

the Russian coloratura soprano, has spent the last few years of her life traveling about the universe. Quite the contrary, take it from the offices of the Boston National Grand Opera Company, to which Mme. Legat is under contract to appear here next month in "Rigoletto." The singer has unusual powers of observation, which, sharpened by her four weeks' tour of the country preliminary to appearing here, have just succeeded in solving a knotty problem. It concerns the subject of what Americans eat.

"I sit in the dining rooms of hotels in America," declares Mme. Legat, "transfixed with amazement. Nine out of ten Americans when they dine or lunch alone order roast beef and mashed potatoes. In the United States time is precious and I believe roast beef must be the food of concentration."

Which is doubtless important, if true.

### AMERICAN

At the American Sunday the star attraction will be the popular Anita Stewart, of Vitagraph fame, in a new subject entitled "The Combat." The picture is in six reels and was produced by Ralph Ince. An exciting railroad accident plays an important part in the development of the story, the scenes carrying much of the punch and thrill that made "A Million Bid" and "Four Thirteen" prime favorites with picture goers of a couple of years ago. This offering will be shown for three days, Sunday, Monday, Tuesday and on Wednesday will be the special offering for the old folks as announced elsewhere in this paper, the subject being "The Old Folks at Home," featuring the eminent English actor, Sir Herbert Tree. The Fox feature this week is June Caprice in "The Ragged Princess" and will be presented on Thursday, Friday and Saturday.

The greater part of the theatrical world was plunged into grief last week owing to the death of Henry Woodruff who passed away rather suddenly from a heart attack while in his hotel in New York. Mr. Woodruff was perhaps better known to the legitimate than to vaudeville, and of late he had been appearing before the camera.

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